PRICED

MODERN ART

PAINTINGS • LITHOGRAPHS • ETCHINGS

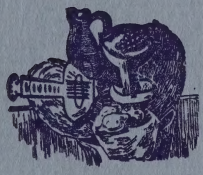
From the Collections of

A NEW YORK PRIVATE COLLECTOR

ADRIAN A. VAN NYNATTEN

Paris, France

AND OTHERS



Exhibition
from Tuesday, April 4th
to time of sale

Public Auction Sale
Saturday Afternoon, April 8th
at 2 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

SALE NUMBER 387

ON PUBLIC EXHIBITION FROM TUESDAY, APRIL 4TH
WEEKDAYS 10 A.M. TO 5:30 P.M.

PAINTINGS · LITHOGRAPHS ETCHINGS

BY CONTEMPORARY ARTISTS
OF THE AMERICAN, FRENCH AND OTHER EUROPEAN SCHOOLS

Including Examples by

RENOIR • AVERY • RAFFAELLI • RIVERA
MATISSE • SOYER • ROUAULT • BELLOWS
FORAIN • LAURENCIN • TOULOUSE-LAUTREC
AND OTHERS

Collected by

ADRIAN A. VAN NYNATTEN
Paris, France

A NEW YORK PRIVATE COLLECTOR
AND OTHERS

Sold by Order of the Owners

SATURDAY AFTERNOON, APRIL 8TH
AT 2 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as a sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any articles sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

TELEPHONE: PLAZA 7-1248 CABLE: KENDARTGAL

SHIRLEY FALCKE, *President* HERBERT A. KENDE, *Vice-President*

GERARD J. STORA, *Vice-President*

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Your Attention is Invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue

SATURDAY AFTERNOON

APRIL 8TH, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 129 INCLUSIVE

MODERN PRINTS

ERNST BARLACH
German: 1870-1938

1. DIE WANDLUNGEN GOTTES (The Transformations of God). *Portfolio of Seven Woodcuts* 65-
Brilliant impressions, each signed in pencil *E. Barlach.* Bound in parchment. (*N. Y. Private Collector*)

Note: 110 copies of the portfolio were printed—100 on Imperial Japanese paper, and a special edition [nos. I to XI, which included the copy for the artist] on old German handmade paper for distribution to his friends, of which the present copy is no. 10.

LIONEL BARRYMORE
American Contemporary

2. SAN PEDRO: *Talio-Crome* 5-
Fine reproduction in Talio-Crome with signature and title, of one of Lionel Barrymore's favorite etchings. (*Kaye*)

GEORGE W. BELLOWS
American: 1882-1924

3. THE HOLD UP *and* HUNGRY DOGS: *Two Lithographs* 15-
Fine impressions, signed in pencil *Geo. Bellows.* The first K. no. 69, first state. (*Kaye*)

Pierre Bonnard
French: 1867-1947

4. BOULEVARD DES ITALIENS, PARIS. *Lithograph in Colors*
Floury no. 41. From the series *Quelques Aspects de la Vie de Paris.* Published by Ambroise Vollard. Fine impression. Framed. (*N. Y. Private Collector*)

Gerald L. Brockhurst
English: b. 1890

5. THE BLACK CLOAK: *Etching*
Fine impression, signed in the plate in mirror reverse with date *1943;* and in pencil, with date *1944.*

6. THE BASQUE BOY: *Lithograph*
Fine impression, signed in the stone in mirror reverse; also signed in pencil.

Mary Cassatt
American: 1855-1926

7. AQUATINT AND TWO DRYPOINTS
The Round-Backed Armchair, soft-ground and aquatint, Breeskin no. 36, drawn upon by the artist in pencil, and signed with initials. Baby Held Before an Oval Mirror, drypoint, Breeskin no. 218. Woman Standing in Profile to Right with her Left Hand Held to her Chin, drypoint. All fine early proofs, the last two undescribed in Breeskin. (*N. Y. Private Collector*)

Paul Cezanne
French: 1839-1906

8. TEN SPECIMEN REPRODUCTIONS OF WATERCOLORS
Portfolio of color prints, together with a printed list. [Lot] (*Kaye*)

Marc Chagall
Russian: b. 1887

9. MATERNITE: *Three Etchings*
Illustrations from the book by Marcel Arland, Paris, 1926. Each in an edition of 80 on *papier Hollande.* (*Kaye*)

10. MATERNITE: *Two Etchings*
Illustrations from the book by Marcel Arland, Paris, 1926. Each in an edition of 80 on *papier Hollande.* (*Kaye*)

Honore Daumier
French: 1808-1879

11. LES GENS DE JUSTICE: *Two Lithographs Colored by Hand* 22.50
Delteil nos. 1340 and 1345. Plates nos. 4 and 9 of the series, signed in the stone with initials. Second states; fine impressions.

12. LES GENS DE JUSTICE: *Two Lithographs Colored by Hand* 20—
Delteil nos. 1356 and 1359. Plates nos. 20 and 23 of the series, signed in the stone with initials. Second and third states; fine impressions.

13. EMOTIONS DE CHASSE: *Nine Lithographs* 12.50
Plates nos. 1, 3, 4, 5, 6, 9, 11, 14, and 21, of the series. All bearing the artist's initial signature. Together with plate 2 of Le Plaisir de la Chasse; plates 1 and 2 of Croquis de Chasse; plate 5 of Croquis d'Ete; and plate 2 of Quand on a du Guignon. (14 pieces) [Lot] (*Kaye*)

Jean Louis Forain
French: 1852-1931

14. LA FRICTION AU GANT DU GRIN: *Sepia Lithograph* 27.50
Fine impression signed in pencil *forain*. Framed. (*N. Y. Private Collector*)
From Kleeman Galleries, New York

15. FEMME ASSISE, LA TETE DANS LA MAIN DROITE: *Lithograph in Two Colors* 20—
Guerin no. 61. Fine impression, bearing the artist's signature in the stone. Rare.

Tsugouharu Foujita
Japanese: b. 1886

16. DEUX AMIES: *Drypoint Printed in Color* 12.50
Fine impression, signed in pencil *Foujita*. Framed. (*French Private Collector*)

William Gropper
American: b. 1897

17. FOUR LITHOGRAPHS IN COLORS 20—
Red Cavalry; The Races; Winter; *and* Backstage. Brilliant impressions, signed artist's proofs. Limited editions. (*Kaye*)

Joseph Hecht
German Contemporary

18. CONSTRUCTION DE L'ARCHE: *Drypoint*
Fine impression, signed in pencil *Joseph Hecht.* Only ten impressions printed; plate destroyed. Together with a woodcut by Charles J. Johnson, Whistler's Mother; and a drypoint by Edgar Chabins, Women Gossiping, rare first state, signed. All framed. (3 pieces) [Lot] (*French Private Collector*)

Oskar Kokoschka
Austrian: b. 1886

19. SEATED GIRL DAYDREAMING: *Lithograph*
Fine impression, signed in pencil *O. Kokoschka.* Framed. (*N. Y. Private Collector*)

Kathe Kollwitz
German: 1867-1945

20. ZWEIKAMPF; *and* LA CARMAGNOLE: *Two Etchings*
Siever nos. 21 and 47. Fine impressions, signed in pencil, the first bearing the date *October 1930* upon the reverse. (*N. Y. Private Colector*)

21. THE STORM: *Etching*
Siever no. 66. From the *Bauenkrieg* series. Fine impression, with slight crease mark. Signed in the plate *K. Kollwitz, 1902;* with date below *1921;* and in pencil and ink *Kathe Kollwitz.* Upon the back is a pencil inscription. Published by Emil Richter, Dresden. (*N. Y. Private Collector*)

22. DEATH AND THE MOTHER; *and* THE WEAVERS' REVOLT: *Two Etchings*
Brilliant impressions, signed in pencil. The first, Siever no. 103 (1910). (*N. Y. Private Collector*)

Maxime Lalanne
French: 1827-1886

23. ENVIRONS DE BORDEAUX, VUE DE PARIS, *and* RUINED CHATEAU: *Three Etchings*
Fine impressions, signed in the plate *Lalanne;* from the artist's private collection. One framed. (*French Private Collector*)

Marie Laurencin
French: b. 1885

24. LA JEUNE FILLE AU CHIEN: *Lithograph*
Brilliant impression, signed in pencil *Marie Laurencin.* Proof no. 94 of an edition of 100. (*N. Y. Private Collector*)

Louis Legrand
French: b. 1892

12.50

25. LA PETITE MARCHEUSE, *and* LE MALE: *Two Drypoints*
Fine impressions, signed in the plate and in pencil. The first is proof no. 64 of an edition of 100, the second no. 41 of an edition of 50. Framed. (*French Private Collector*)

Alphonse Legros
French: 1837-1911

20-

26. LE BOIS, PORTRAIT OF POYNTER, *and* PAYSAGE: *Three Etchings*
Fine impressions, signed in pencil *A. Legros*. One framed. (*French Private Collector*)

Aristide Maillol
French: 1861-1944

30-

27. NUDE WITH ARMS ABOVE HER HEAD: *Sanguine Lithograph*
Fine impression, signed in pencil with initial *M* within a circle. Proof no. 30 of an edition of 30. (*N. Y. Private Collector*)

Edouard Manet
French: 1832-1883

22.50

28. THREE ETCHINGS
Beaudelaire de Face; L'Enfant Marguerite D'Apres Velasquez; *and* La Petite Fille. Good impressions, two bearing the artist's signature in the plate. (*N. Y. Private Collector*)

Henri Matisse
French: b. 1869

17.50

29. WOMAN SEATED AT A TABLE WITH VASE OF FLOWERS, BEFORE A WINDOW: *Lithograph*
Fine impression, signed in pencil *Henri Matisse*. Proof no. 46 of an edition of 60. (*N. Y. Private Collector*)

20-

30. WOMAN SEATED WITH CHIN IN HAND: *Lithograph*
Fine impression signed in pencil *Henri Matisse*. Proof no. 41 of an edition of 60. (*N. Y. Private Collector*)

31

[HENRI MATISSE, *CONTINUED*]

31. LA DANSEUSE: *Lithograph* 25
Fine impression, signed in pencil *Henri Matisse*. Proof no. 116 of an edition of 130. Framed. (*Kaye*)

[See Illustration]

32. WOMAN SEATED AT A TABLE READING A BOOK: *Lithograph* 20
Fine impression, signed in pencil *Henri Matisse*. Proof no. 34 of an edition of 50. (*N. Y. Private Collector*)

33. WOMAN SEATED AT A TABLE WITH VASE OF FLOWERS: *Lithograph* 20
Fine impression, signed in ink *Henri Matisse*. Proof no. 32 of an edition of 50. (*N. Y. Private Collector*)

[HENRI MATISSE, *CONTINUED*]

34. BALLET DANCER SEATED IN A CHAIR: *Lithograph* 15—
Fine impression, signed by the artist. Proof no. 12 of an edition of 30. Stone destroyed. Framed. (*N. Y. Private Collector*)

35. BALLET DANCER WITH MIRROR REFLECTION: *Lithograph* 17 50
Fine impression, signed in pencil *Henri Matisse*. Proof no. 28 of an edition of 50. (*N. Y. Private Collector*)

36. PORTRAIT DE CORTOT: *Lithograph* 27—
Excellent impression, signed in the stone with monogram *H M*, and in pencil with full name *Henri Matisse*. Proof no. 30 of an edition of 50. (*N. Y. Private Collector*)

37. ARABESQUE: *Lithograph* 27 50
Fine impression, signed in pencil *Henri Matisse*. Proof no. 40 of an edition of 50. (*N. Y. Private Collector*)

MATHURIN MEHEUT
French: b. 1882

38. LA PLANTE EXOTIQUE: *Portfolio of Color Prints* 8—
With introduction by N. L. Plantefol; published by Ch. Massin & Cie., Paris, 1931. (*Kaye*)

JOSÉ CLEMENTE OROZCO
Mexican: 1883-1949

39. LAUGHTER AND TECHNOLOGY: *Lithograph* 22 50
Fine impression, signed in pencil *J. C. Orozco*. Proof no. 5 of 100 impressions. (*Kaye*)

MAX HERMANN PECHSTEIN
German: b. 1881

40. VATERUNSER (The Lord's Prayer): *Portfolio of Twelve Woodcuts Colored by Hand* 35—
Brilliant impressions, each signed in pencil *H. M. Pechstein*. The first bearing the inscription in the block *Holzschnitte von HMPechstein*. (*N. Y. Private Collector*)

Note: These woodcuts were made in the Summer of 1921 for Propyläen-Verlag, Berlin, direct from the block, in a numbered edition of 250. The first 50 were colored by hand under the personal direction of the artist, and all are signed in pencil by him. The present set is proof no. 30.

Pablo Picasso
Spanish: b. 1881

41. AU CIRQUE: *Etching*
Geiser no. 11. Fine impression.

Odilon Redon
French: 1840-1916

42. ETRETIEN MYSTIQUE; *and* TENTATION DE SAINT-ANTOINE: *Two Lithographs*
Mellerio nos. 118 and 146. Fine impressions, signed in the stone, the first signed in mirror reverse, one of 50 proofs; the latter, third state.

43. CHEVALERIES SENTIMENTALES (FRONTISPIECE); *and* CHEVAL AILE: *Two Lithographs*
Mellerio nos. 124 and 127. Fine impressions, the first signed in the stone with monogram.

Pierre Auguste Renoir
French: 1841-1919

44. FEMME COUCHEE, TOURNEE A DROITE and TOURNEE A GAUCHE: *Two Etchings*
Delteil nos. 14 and 15. Fine impressions, the first signed in pencil; the second signed in the plate, second state of two.

45. BAIGNEUSE DEBOUT A MI-JAMBES; *and* ETUDE DE FEMME NUE, ASSISE, VARIANTE: *Etching and Lithograph*
Delteil nos. 23 and 43. Fine impressions, the second signed.

46. LOUIS VOLTAT: *Lithograph*
Delteil no. 38. Fine impression, signed in the stone *Renoir.*

47. LA PIERRE AU TROIS CROQUIS: *Lithograph*
Delteil no. 41. Rich impression, signed in ink *Renoir.*

48. PORTFOLIO OF TEN FACSIMILES OF WATERCOLORS, SANGUINES AND PASTELS
Printed by Chez Georg & Cie., Paris, 1921. Together with an introduction by René Jean, with list of titles. No. 128 of an edition of 200. (*French Private Collector*)

49

GEORGES ROUAULT
French: b. 1871

47 50

49. YOUNG GIRL: *Etching with Aquatint*
From the series *The Reincarnation of Père Ubu.* Signed in ink *Georges Rouault.* Framed.

Note: A unique trial proof, before the added roulette work on the neck and part of the face, bearing the date *1918* at the bottom, and *1919* at the top, with the artist's initials *G. R.* at each place; also before added work throughout the plate.

A framed print of the same subject for the regular publication edition, with date *1928,* will be given to the purchaser.

[See Illustration]

[GEORGES ROUAULT, *CONTINUED*]

The following five lots [nos. 50 to 54] comprise ten *Etchings with Aquatint,* from the series *The Reincarnation of Père Ubu.* All are signed in the plate with initials *G. R.* and date *1928.* Each limited to 225 impressions on Van Gelder paper; printed by Maurice Potin of Paris. (*Kaye*)

50. HEADS OF MEN (2) 15-

51. BUSTS OF MEN (2) 12.50

52. HEAD OF A GIRL; *and* INVOCATION 20-

53. HEAD OF A WOMAN; *and* MAN IN TOP HAT 15-

54. FIGURES OF MEN (2) 17.50

55. LONGTEMPS ENCORE L'AVEUGLE SERA GUIDE PAR LE PARALYTIQUE: *Etching and Aquatint* 37.50
Johnson no. 51. From the *Miserere et Guerre* series. Fine proof. Framed.
Illustrated in James Soby, *Georges Rouault: Painting and Prints,* Museum of Modern Art, 1945, p. 99

56. SOUS UN JESUS EN CROIX OUBLIE LA: *Etching and Aquatint* 115-
No. XX of the *Miserere et Guerre* series. Fine rich proof, signed in the plate *G. Rouault,* and date *1926.* On paper with the *Ambroise Vollard* watermark.
Illustrated in Carl Zigrosser, *Fine Prints,* no. 466

57. CHANTEZ MATINEE LE JOUR RENOIT: *Etching and Aquatint* 25-
No. XXXIX of the *Miserere et Guerre* series. Fine rich proof, signed in the plate with initials *G. R.,* and date *1926.* On paper with the *Ambroise Vollard* watermark.
Illustrated in James Soby, *Georges Rouault: Paintings and Prints,* Museum of Modern Art, 1945, p. 96

58. FACE A FACE: *Etching and Aquatint* 17.5
No. XL of the *Miserere et Guerre* series. Fine rich proof, signed in the plate with initials *G. R.,* and date *1926.* On paper with the *Ambroise Vollard* Watermark.

59. VIERGE AUX SEPT GLAIVES: *Etching and Aquatint* 30-
No. LIII of the *Miserere et Guerre* series. Fine rich proof, signed in the plate *G. Rouault,* and date *1926.*

HERMAN STRUCK
American: b. 1887

60. The PATRIARCH: *Etching* 15-
Fine impression, with the artist's initials and six-pointed star in the plate; and signed in pencil *Herman Struck.* Framed. (*N. Y. Private Collector*)

Henri de Toulouse-Lautrec
French: 1864-1901

61. DRYPOINT AND TWO LITHOGRAPHS 65-
Portrait of de M, Delteil no. 8, drypoint. Garnot Malade, Delteil no. 25, first state of two before all letters. La Terreur de Grenelle, Delteil no. 72, before the letters. Good impressions, with the artist's monogram signature; the two last in editions of 40 on *papier chine*. (*N. Y. Private Collector*)

62. PAULA BREBION; *and* MARY HAMILTON: *Two Lithographs in Green* 42.50
Delteil nos. 30 and 31. Fine impressions bearing the artist's monogram signature; the first in dark, the second in light green.

63. MME. ABDALA; *and* UNE SPECTATRICE: *Two Lithographs* 40-
Delteil nos. 33 and 37. Fine impressions bearing the artist's monogram signature.

64. ARISTIDE BRUANT; *and* CHANTEUR AMERICAIN: *Two Lithographs* 40-
Delteil nos. 34 and 38. Fine impressions bearing the artist's monogram signature.

65. ~~DECLARATION~~; *and* L'EXPLORATEUR L. J., VICOMTE DE BRETTES (?): *Lithograph and Etching* 27.50
The first, Delteil no. 327, fine impression before letters, with monogram signature in the stone; the second very rare, only 15 impressions made. Togther with a lithograph by Marquet, *Notre Dame*. (3 pieces) [Lot] (*N. Y. Private Collector*)

Head by Käthe Kollwitz is 3rd piece

Jacques Villon
French Contemporary

66. GIRL IN A CHECKED SCARF: *Colored Print* 10-
Fine impression, after Marie Laurencin. Framed. (*Kaye*)

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67. TWO AQUATINTS PRINTED IN COLOR 12.50
Femme Nue Assise, by Manuel Robbe, no. 18 of an edition of 100. Landscape, by A. Lafitte, no. 8 of an edition of 35. Fine impressions, both signed. Framed. (*French Private Collector*)

68. TWO DRYPOINTS 17.50
Le Docteur Camus, by Marcellin Gilbert Desboutin, with inscription in pencil; very rare. Les Baigneurs, by Jean Lurçat, proof no. 66 of an edition of 100. Both signed. One framed. (*French Private Collector*)

69. TWO LITHOGRAPHS AND AN ETCHING 22.50
The Mill, lithograph colored by hand, by Joseph Lovis Corinth; Still Life, lithograph by Alexander Archipenko; Family Gathering at Evening, etching (1913) by Max Beckman. All fine impressions, signed in pencil. Framed. (*N. Y. Private Collector*)

70. EIGHT MODERN ETCHINGS AND LITHOGRAPHS 20-
Farm Scene, by Thomas Hart Benton; Duck Hunters, by Churchill Ettinger; Head of a Rabbi, by Joseph Margulies; and five others. [Lot] (*Kaye*)

71

MODERN PAINTINGS

71. Pierre Auguste Renoir *French: 1841-1919*

PAYSAGE. Study of a grassy shore line with trees at left and right, a limpid lake beyond reflecting the pastel blue tints of the sky. Signed at lower right with initial *R.* (*Van Nynatten*) *6¼ x 5¼ inches*

Accompanying the painting is a certified photograph by André Schoeller, dated Paris, December 8, 1949, which will be given to the purchaser.

Painted about 1901

[See Illustration]

72. Johannes Schiefer *American Contemporary*

MEXICAN HOSPITAL: *Watercolor.* A walled structure flanked by trees, before a background of dark mountains. The foreground enlivened with numerous figures, one riding a burro. Signed at lower left *Johannes Schiefer.* *Board: 7¼ inches square*

73

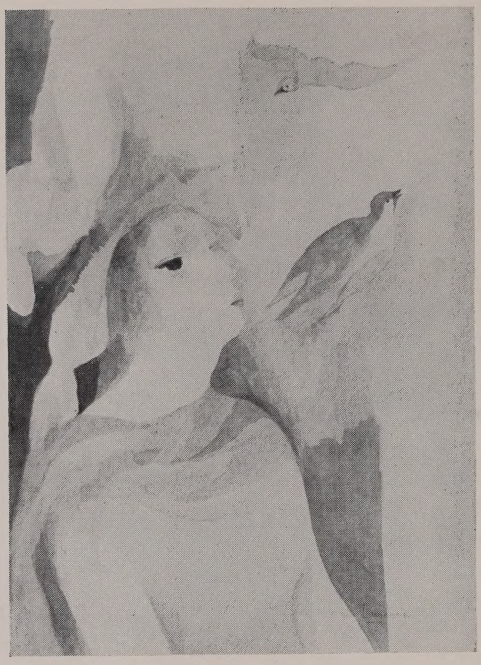
73. JEAN LOUIS FORAIN *French: 1852-1931*
LE ROUTE D'EMMAUS. *Wash Drawing.* Original drawing for the etching of this subject, Guerin no. 60. Signed at lower right *forain* *6¼ x 9½ inches*
[See Illustration]

74. GUSTAVE COURBET *French: 1819-1877*
SLEEPING NUDE. *Pencil Drawing.* A woman lying upon a *chaise longue* with her arms crossed below her breast, her head turned from the spectator. Signed at lower right *C. Courbet.* (*N. Y. Private Collector*)
On brown paper: 6 x 8 inches
Collection of George S. Hellman, New York

75. MARC CHAGALL *Russian: b. 1887*
HEAD OF A WOMAN. Head and shoulders portrait of a smiling woman, depicted in muted russet and plum tints. Signed at lower left *Chagall.* (*N. Y. Private Collector*) *9½ x 7 inches*

76. ALEXANDER BENOIS *Russian: b. 1870*
VUE DE VERSAILLES. *Watercolor.* The Château at dusk, partially screened by trees. Signed with monogram, and date *1927.* (*French Private Collector*) *8¼ x 11 inches*

77. GASTON LACHAISE *French: 1882-1935*
TENNIS PLAYER. *Ink Drawing.* Powerfully drawn muscular figure of a youth, tennis ball in one hand, racquet raised in the other. Signed in pencil at lower right *G. Lachaise.* *11½ x 8½ inches*



78

78. MARIE LAURENCIN *French: b. 1885*

LA JEUNE FILLE AUX VOISEAUX: *Watercolor.* Bust-length figure of a young girl in pink and blue hat turned to the right and watching two-blue-birds flying about. Signed at lower right *Marie Laurencin.* (*French Private Collector*) *13 x 9¼ inches*

Acquired from the artist

[See Illustration]

79. JOHANNES SCHIEFER *American Contemporary*

MEXICAN LANDSCAPES WITH FIGURES: *Two Paintings.* White-clad figures, some mounted on burros, on paths before brilliant shrubbery—day and evening scenes. Both signed *Johannes Schiefer.* *Board: 9 x 12 inches*

80. JAMES ENSOR *Belgian: b. 1860*

STILL LIFE. Lettuce, onions and a white cream jug upon a russet-covered table before a green wall. Signed at lower right *Ensor.* (*N. Y. Private Collector*) *Panel: 8 x 15 inches*

81

81. **JEAN FRANCOIS RAFFAELLI** *French: 1850-1924*

LE PETIT CHIEN. Landscape vista with saplings at right, and small boats on a river bisecting the scene; trees and a village in the right distance. A traveler with a pack on his shoulder walks to the left preceded by a small dog. Signed at lower right *J. F. Raffaëlli.* Upon the back is a pencil sketch of a male figure. (*Van Nynatten*) *Panel: 10½ x 13¾ inches*

Accompanying the painting is a certified photograph by André Schoeller, dated Paris, January 25th, 1950, which will be given to the purchaser.

[See Illustration]

82. **G. VIVANCOF** *French Contemporary*

CATHEDRALE DE ST. ETIENNE, AUXERRE. A path flanked by cottages and a garden, leading to the white brick façade with its rose windows and Gothic pinnacles, before a cloudy blue sky. Signed at lower right *G. Vivancof.* Titled on the back, with date *1947.* *16¼ x 10½ inches*

83. **CONSTANTIN A. KOROVINE** *Russian: 1861-1939*

PARIS AT NIGHT. *Pair Paintings.* (A) *Halles Aux Vins,* the lighted cafes reflected in the rainswept boulevard beneath a green sky with full moon. (B) *Place Monmartre,* the buildings outlined before a curtain of foliage. Signed at lower left *C. Korovine, Paris.* (*N. Y. Private Collector*)

Academy Board: about 12½ x 15½ inches

84. **Constantin A. Korovine** *Russian: 1861-1939*
RUSSIAN SCENES: WINTER AND SPRING. *Pair Paintings.* (A) A horse-drawn sleigh and promenading couples on a snow-blanketed country road at dusk. (B) A man playing an accordion, and girls dancing, on a country road bordering a river, a gabled cottage at right. Signed at lower left *C. Korovine, Russie.* *Academy Board: 12½ x 15½ inches*

85. **Rosa Bonheur** *French: 1822-1899*
SHEEP: Pencil drawing. A flock of sheep and lambs, with one ram, grazing and resting on a mountain slope. Signed at lower right, *Rosa Bonheur.* (*Van Nynatten*) *10½ x 16¾ inches*
Upon the back is the seal of the Vente Rosa Bonheur, 1900, no. 1824 in the catalogue.

86. **Auguste Rodin** *French: 1840-1917*
FEMME NUE. *Pencil and Watercolor Drawing.* Full-length figure turned in profile to the right, the knees flexed, the arms raised to conceal her face. Delicate flesh tints. Signed at lower right *Rodin.* *17 x 10 inches*

87. **Jean Louis Forain** *Fernch: 1852-1931*
NUDE RECLINING. *Crayon Drawing.* Full-length nude figure of a young woman lying upon a white drapery, her ankles crossed, her hair streaming down. Signed at lower right *forain.* *On Gray Paper: 11¼ x 18½ inches*

88. **Lucien Genin** *Frenсh: b. 1895*
MOULIN DE LA GALETTE: *Gouache.* Scene depicted in vivid colors, dominated by the red mill before a blue sky at left. A road curves into the left foreground flanked by shops and houses and enlivened with figures. Signed below, *luciengenin, Montmartre.* (*Van Nynatten*) *12¾ x 16 inches*

89. **Josiah H. Ades** *French: b. 1899*
NUDE. Young woman lying on a brick red coverlet at full-length, turned to the observer, her head resting on a pillow. Signed at lower right *Adès.* (*N. Y. Private Collector*) *11½ x 18¼ inches*
From Bignou Gallery, New York

90. **Raphael Soyer** *American: b. 1899*
HUSBAND AND WIFE: *Two Ink and Wash Drawings.* A bearded man and his wife; in one she leans against his breast, in the other they stand in close embrace. Signed *Raphael Soyer.* (*N. Y. Private Collector*)
17 x 13¾ inches

91. **Raphael Soyer** *American: b. 1899*
HUSBAND AND WIFE: *Two Ink, Pencil and Crayon Drawings.* The couple of the preceding scenes, in other poses. Signed *Raphael Soyer.* (*N. Y. Private Collector*) *13¾ x 17 inches*

92

92. Diego Rivera *Mexican: b. 1886* 120-

WOMAN MAKING TORTILLAS: *Watercolor.* Woman in blue plaid apron and rose skirt kneading the pancake dough, in a brick interior with a small stove at right. Behind her is a huge stack of tortillas covered with a white cloth. Signed at lower right, *Diego Rivera.* Mounted on cream burlap. (*L. I. Private Collector*) *10½ x 15¼ inches*

[See Illustration]

93. Lawrence Lebduska *American Contemporary* 25-

HUNGARIAN FARM. A landscape of primitive aspect with grassy hills, an apple tree, sheep and goats, and a thatch-roofed barn. A girl in red bandanna draws water from a well, and at left are a youth and little girl. Signed at lower left *Lebduska,* and dated *'42.* *Board: 14¼ x 18¼ inches*

94. Childe Hassam, N. A. *American: 1859-1935* 55-

ISLE OF SHOALS. *Watercolor.* Iridescent rocks jutting into the water from the left, a sailboat seen at right. Signed at lower right *Childe Hassam.* *13½ x 19½ inches*

95

95. WALTER UFER *American: 1876-1936*

INDIAN RIDER. A mounted Indian in red shirt turns to look to the spectator, as his chestnut horse plods along a sandy path, preceded by an unsaddled bay horse. Signed at lower right *W. Ufer.* *12 x 15¾ inches*

[See Illustration]

96. RAPHAEL SOYER *American: b. 1899*

NUDE. *Pencil and Crayon Drawing.* Almost full-length figure of a young girl standing in profile to the left, holding a white drapery before her; against a blue background. Signed at lower right *Raphael Soyer.* (*N. Y. Private Collector*) *20 x 14½ inches*

97

150-

97. A. Villacres *Ecuadorian: b. 1914*

MARCHE DES FLEURS. Two women beside their array of fresh cut flowers, one concluding a transaction with a buyer; before a boulevard café bearing numerous advertising posters. Signed at lower right *Villacres. 15 x 18¼ inches*
[See Illustration]

55-

98. Raphael Soyer *American: b. 1899*

ART COLLECTOR. A man in brown, with blue shirt and brown tie, seated at a rolltop desk at right examining a carved figurine. A painting of nudes hangs at upper left. Signed at lower left *Raphael Soyer. (N. Y. Private Collector) 16 x 20 inches*

99. **Constantin Feodorovitch Youon** *Russian: b. 1876*

VASE OF FLOWERS. A saffron vase filled with stems of blossoms, before a pastel-tinted wall with a patch of brown at upper left.

Board: 20 x 16 inches

100. **Pavel Tchelitchew** *Russian: b. 1898*

REQUIEM. *Watercolor.* Three figures bearing a corpse, the mother at the head bending to kiss the eyes; in softly shaded tints. Signed at upper right *P. Tchelitchew,* and dated *'29. (N. Y. Private Collector)* 17¼ x 21½ inches

101. **Vincenzo Fioravanti** *American Contemporary*

AMHERST LANDSCAPE. Cultivated fields in a haze of sunlight, with clusters of farm buildings here and there, and tree-lined paths. Signed at lower right *Fioravanti.* *Board: 18 x 24 inches*

102. **Louis Michel Eilshemius** *American: 1864-1941*

NUDES BESIDE A WATERFALL. Two girls, one with long auburn hair, the other dark-haired, bathing in a stream beside a waterfall, before an impressionistic suggestion of golden autumn woods. Signed at lower left *Eilshemius. (N. Y. Private Collector)* *17 x 24¾ inches*

103. **C. Paolo Molnar** *Hungarian: b. 1894*

STONE MASON'S CART. *Gouache.* A horse-drawn wagon loaded with stones ascending a winding path flanked by pastel-colored dwellings; blue mountains in the distance. Signed at lower left with initials *M.C.P.*

Board: 19½ x 23¼ inches

104. **Stephen Prichoda** *Bulgarian Contemporary*

CAFE PARTY. Three gay turbaned youths, one playing a mandolin, and two fair-haired girls, one with an ostrich fan, seated about a table with wine; impressionistic background. Signed at lower right *Prichoda.*

19 x 23 inches

105. **Gustave Louiseau** *French: 1865-1928*

LA MAISON AU BORD DE L'EAU. A cottage at right screened by trees, toward which a figure is walking on a rustic path following the curve of the river, which flows between wooded banks. Signed at lower right, *G. Loiseau. (N. Y. Private Collector)* *19½ x 24 inches*

106. **Kurt Scheele** *German Contemporary*

MOUNTAIN VILLAGE. *Watercolor.* Red-roofed dwellings at the foot of a mountain, with a small figure walking on the road leading into the foreground. Signed at lower right *Scheele,* and dated *Landschaft Riva, 30. (N. Y. Private Collector)* *18¾ x 26 inches*

107

140-

107. **Stanislas Victor Lépine** *French: 1835-1892*
LE CHARROI DU SABLE SUR LES QUAIS, A PARIS. A sunlit embankment with workmen busy about huge mounds of gravel, toward which a laden horse-drawn cart wends its way. The houses of Paris seen beyond the arched viaduct crossing the middle distance. Signed at lower left, *S. Lépine. (Van Nynatten)* *18¼ x 21¾ inches*
[See Illustration]

30-

108. **Johannes Schiefer** *American Contemporary*
HORSE FARM. A grassy meadow bisected by a stone wall, horses resting and grazing in the lush grass. In the distance cottages and a church beneath a cobalt sky. Signed at lower left *Johannes Schiefer.* *20 x 24 inches*

109. **Gustave Courbet** *French: 1819-1877*

LE MOULIN CHEZ ORNANS. Viewed from the marshy bank of a placid river are wooded mountains, bare crags at left, and at the right the gabled mill. Signed at lower right with initials *G.C.* (*N. Y. Private Collector*) *20¼ x 25¼ inches*

110. **Manner of Vincent van Gogh**

STILL LIFE. A cylindrical brown vase filled with white and dark red peonies, and other blossoms with green foliage; at left an apple green jar, and a heap of ripe red apples; before a *cafe au lait* background. Signed at lower left *Vincent.* (*Lewyn*). *21 x 25¾ inches*

Note: This painting was frequently exhibited in Van Gogh exhibitions, where it was always considered to be an original. However, in 1930, J. B. de la Faille published his book on false Van Goghs, and reproduced the present picture under no. 71. According to M. de la Faille, it is not a fake, but was executed by another artist, probably a friend of Van Gogh. The entire story of these pictures, 33 in all, is related in de la Faille's book.

Theodore Duret, one of the greatest experts and authors on modern French paintings, was the owner of many of these Still Life pictures, and reproduced many of them in his books. Duret always regarded them as originals.

From Paul Cassirer, Berlin
Collection of Lewyn, Breslau

111. **Alfons Walde** *Austrian Contemporary*

ENCOUNTER. Two women pausing to greet a man on a road curving to the left; other figures near the church beyond. In strongly contrasted vivid hues. Signed at lower right *A. Walde.* *Board:21½ x 26 inches*

112. **Kurt Scheele** *German Contemporary*

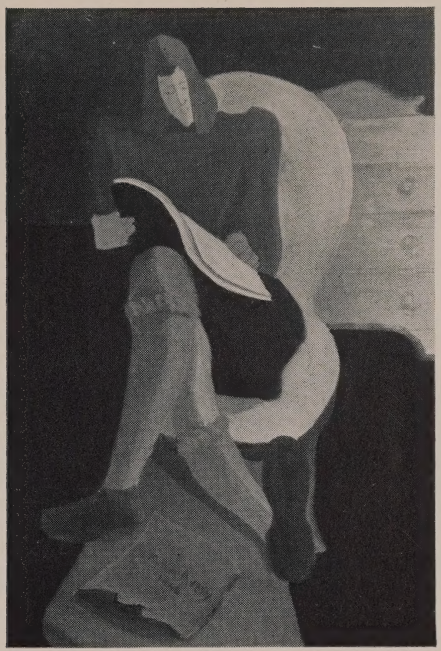
TREE-LINED PATH. A blue road curving abruptly into the foreground, lined with tall trees which throw bands of shadow. Behind a fence at right appear the pink and blue gabled roofs of cottages. Signed at lower left *Scheele,* and dated *'32* (*N. Y. Private Collector*) *27¾ x 21¾ inches*

113. **John Martin Socha** *American: b. 1913*

CANADIAN DEER COUNTRY. *Gouache.* Mountainous terrain beneath an evening sky, the reddish and gray rocks overgrown with evergreens. A sloping snow-covered road curves into the foreground. Signed at lower right *Socha, 41.* *21 x 29 inches*
Twenty-First International Exhbition of Water Colors, The Art Institute of Chicago, 1942

114. **Feodor Zakharov** *Russian: b. 1882*

THE TREE ON THE SHORE. Expanse of rippling sea, luminous in the brilliance of a sun concealed by the deep green foliage of the tree at left, shrubs and field blossoms at its foot. Signed at lower right *F. Zakharov.* *23 x 28 inches*



115

150-

115. Milton Avery *American: b. 1893*

HOMEWORK. A young girl in scarlet sweater, royal blue skirt and jade green hose, seated with her notebook on her lap upon a yellow-covered chair; before an olive wall with a turquoise bureau at right. Signed on a blue paper upon a mauve footstool *Milton Avery,* and dated *1946.* *36 x 24 inches*

[See Illustration]

40-

116. Lili Kallay *American Contemporary*

ICE SKATERS. Snow-covered rolling country with small huts, and figures in colorful costumes skating and dancing on the frozen lake, one group tumbling in a heap. Signed within a heart on a tree at right *Kallay,* and dated *'16.* *24 x 28 inches*

117. **GEORGE MARINKO** *American: b. 1908*

THE WRONG STANCE. Hilly country with tall trees, through which a figure is seen on the sunlit green. A path at left leads to the tenth hole; and in the distance a sailboat on a mountain lake. Signed at lower right *Marinko,* and dated *'40.* *Board: 18 x 30 inches*

118. **LILLI KALLAY** *American Contemporary*

MOUNTAIN VILLAGE. Sunlit sloping terrain with scattered poplars, a winding white wall at right, and purple peaks in the distance. In the foreground, a melon cart approaches a group of dwellings with figures standing in the doorways. Signed at lower right *Kallay.* *24 x 28¼ inches*

119. **LASZLO DE NAGY** *American Contemporary*

TRIUMPHAL RETURN. Snow-blanketed mountain village with a General Store and red silo. A procession of natives with flags and band approaches upon a rutted road, headed by a man in black frock coat and top hat. Signed at lower right *Laszlo de Nagy.* *24 x 30 inches*

120. **CONSTANTIN FEODOROVITCH YOUON** *Russian: b. 1876*

FLOWERS. A large bouquet of brilliant spring blossoms: asters, dahlias, poppies, gladioli, etc., arranged in a pottery pitcher, before a dark background. Signed at right *Youon.* *Board: 30½ x 25¼ inches*

121. **PIERRE SCOUPREMAN** *French Contemporary*

RUE DE CAMPAGNE. A road curving into the foreground between tall grasses and gabled cottages, with electric light poles at left, outlined before a cloudy gray sky. Signed at lower right *P. Scoupreman,* and upon the back with monogram and date *1929.* (*N. Y. Private Collector*) *23½ x 32 inches*

122. **PIERRE SCOUPREMAN** *French Contemporary*

ATELIER D'UN ARTIST. Standing upon a table are a silver candlestick, a vase of flowers, a sculptured statuette, and a jar of paint brushes; before a white wall on which a painting is hung. Signed at lower right *P. Scoupreman.* (*N. Y. Private Collector*) *32 x 27¾ inches*

123. **JOHN GAYDOS** *Hungarian Contemporary*

EASTER PROCESSION. A procession of dark-clad men, and women in pastel-colored costumes and kerchiefs, singing, and carrying religious banners, wind their way about a white-railed mountain, crowned at the summit by a chapel and three bare crosses. Signed at lower right *Gaydos,* and dated *1940.* *24 x 32 inches*

124. **LILI KALLAY** *American Contemporary*

THE SWAN RIVER LINE. A group of men, women and children in brightly colored clothes, bidding farewell to an old lady in fur cape standing beneath the wooden pier structure; the ticket seller leans from his booth to view the scene. The ship waits at left. Signed at lower right *Kallay.* *24 x 32 inches*

125

125. Lawrence Lebduska *American Contemporary* 60/-

MONKEYS IN A FLOWERING ORCHARD. A fruiting apple tree overhangs a cultivated meadow with green shrubs, lilac bushes, tall spruces at left. Two lilac and blue-tinted horses frolic in a flower bed; and four black monkeys crouch on a reed-fringed shore. Signed at lower left *Lebduska*, and dated *12/30/42*. *Board: 31 x 35 inches*

[See Illustration]

126. Moise Kisling *Polish: b. 1891* 95/-

GIRL IN BLACK. Young woman in sleeveless black dress, her jet black hair dressed high, the large black eyes gazing downward reflectively; portrayed at three-quarter-length, seated on a scarlet bench before a jade green background. Signed at lower left *Kisling*. (*N. Y. Private Collector*)

36 x 26 inches

127

127. **JOHANNES SCHIEFER** *American Contemporary*

CHILDREN'S POND, CENTRAL PARK. Toy sailboats on the rippling blue water, children and their parents on the surrounding path. Tall trees in autumn foliage partially screen the buildings on Fifth Avenue. Signed at lower left *Johannes Schiefer.* *30 x 40 inches*

[See Illustration]

128. **JOSEF SVOBODA** *American: b. 1899*

THE FLAME TREE. The massive trunk of a flame-colored tree with curved and twisted bare branches, in dramatic contrast before a peacock blue background. Three small figures in brilliant costume huddle at the foot of the tree. Signed at lower right *J. Svoboda.* *29½ x 34¼ inches*

129. **JOSEF SVOBODA** *American: b. 1899*

MOUNTAIN LANDSCAPE. Prospect of agrarian fields dotted with pale green shrubbery, the sandy foreground bare; adobe huts before blue mountains in the middle distance, where a horse-drawn wagon is seen. Signed at lower right *J. Svoboda.* *30 x 36 inches*

[END OF SALE]